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THE
DÉBUTANTE

A Musical Comedy
by

Harry B. Smith, Robert B. Smith
and
Victor Herbert

Pr. \$2.00 net

NEW YORK, G. SCHIRMER



MISS HAZEL DAWN

JOHN C. FISHER
PRESENTS
HAZEL DAWN
IN
THE DÉBUTANTE

MUSICAL COMEDY

Book by Harry B. Smith Lyrics by Robert B. Smith

THE MUSIC BY
VICTOR HERBERT



Vocal Score

\$2.00 *net*

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THE DÉBUTANTE
PRODUCED FOR THE FIRST TIME
AT THE NEW NIXON THEATRE, ATLANTIC CITY, N. J.
SEPTEMBER 21, 1914
UNDER THE MANAGEMENT OF
JOHN C. FISHER

JOSEPH SAINTON
MUSICAL CONDUCTOR

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The Débutante

Book by Harry B. Smith
Lyrics by Robert B. Smith

Music by
Victor Herbert

Overture

Allegro

Piano

The musical score is written for piano and consists of five systems of music. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked 'Allegro'. The score begins with a piano (p) dynamic and a forte (f) dynamic. It features a variety of musical textures, including arpeggiated chords, sixteenth-note runs, and block chords. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

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Andante espressivo

musical score for piano, featuring five systems of music. The tempo is marked *Andante espressivo* at the beginning and *Molto animato* towards the end. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and features include:

- cresc.* (crescendo) in the first system.
- f* (forte) in the third system.
- rit.* (ritardando) in the fourth system.
- a tempo* in the fourth system.
- poco accel.* (poco accelerando) in the fourth system.
- Molto animato* in the fifth system.
- f* (forte) in the fifth system.
- più appass.* (più appassionato) in the fifth system.



First system of musical notation. The treble staff features a series of chords with accents, marked *sfz*. The bass staff contains a sequence of eighth notes, also marked *sfz*. The system concludes with the instruction *poco allarg.*

Second system of musical notation. The treble staff begins with *sfz più allarg.* and includes a crescendo hairpin. The bass staff starts with a piano (*p*) dynamic and includes a *poco rit.* marking. The system ends with the tempo instruction *a tempo*.

Third system of musical notation. The treble staff contains a *rit.* (ritardando) marking. The bass staff includes a *a tempo* instruction. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff features a series of chords. The bass staff includes a *a tempo* instruction. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff begins with a *poco rit.* marking. The bass staff includes a *a tempo* instruction. The system concludes with a double bar line.

First system of musical notation. The key signature has two sharps (F# and C#). The music features a piano introduction with a *poco rit.* (poco ritardando) marking. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

Second system of musical notation. The tempo marking *Molto animato* is present. The right hand continues with chords and melodic fragments, while the left hand maintains the eighth-note accompaniment. The system ends with a repeat sign.

Third system of musical notation. The right hand features a series of chords and a melodic line. The left hand continues the eighth-note accompaniment. Dynamic markings *fp* (fortissimo piano) and *sfz p* (sforzando piano) are indicated. The system ends with a repeat sign.

Fourth system of musical notation. The right hand plays chords with accents. The left hand continues the eighth-note accompaniment. Dynamic markings *sfz p* (sforzando piano) and *sfz* (sforzando) are indicated. The system ends with a repeat sign.

Fifth system of musical notation. The right hand plays chords with accents. The left hand continues the eighth-note accompaniment. Dynamic markings *sfz* (sforzando) are indicated. The system ends with a repeat sign.

Meno mosso e grandioso

allargando
cresc. possibile
poco pesante
ff

Allegro moderato

f
sfz

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system shows a complex texture with many notes and slurs. The second system includes the dynamic marking *p cresc. e accel.* in the bass staff. The third system features the tempo marking *Più mosso* and the dynamic marking *cresc. possibile* in the bass staff, followed by *sfz* in the treble staff. The fourth system includes the dynamic marking *pp* in the bass staff. The fifth system includes the dynamic marking *sfz* in the bass staff. The sixth system includes the tempo marking *rit.* and the dynamic marking *sfz* in the bass staff.

No.1. Opening Chorus

Moderato e misterioso

p *fp*

(Enter Midshipman)

(He turns and, beckoning to others,

p *fp*

. he whistles softly)

p *fp*

Old Sailor [spoken]

(Coast clear, boy?)

(Enter old Sailor)

sfz *p* *p* *fp*

Midshipman

Sh - h! quiet!

sfz *p* *fp*

Old Sailor (calling off)
All right, mates!

Quiet now!

(Enter Officers and Midship-
men, etc.)

Piano introduction for the first system. The music is in 3/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *fp* (fortissimo piano) and *p* (piano). The system ends with a repeat sign and a *8va* marking.

Chorus

Animato
SOPRANO Girls *p* Now then, make haste! One here, one there!

TENOR Men *p* Now then, make haste! One here, one there!

BASS Men *p* Now then, make haste! One here, one there!

Animato
sfz *p* *pp*

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano, Tenor, Bass) enter with the lyrics "Now then, make haste! One here, one there!". The piano accompaniment is in 3/4 time, key of B-flat major, and includes dynamics like *sfz* (sforzando), *p* (piano), and *pp* (pianissimo).

fp Lay the boards a - cross them! Not a sound! Take there!

fp Lay the boards a - cross them! Not a sound! there!

fp Lay the boards a - cross them! Not a sound!

Vocal and piano accompaniment for the second system. The vocal parts continue with the lyrics "Lay the boards a - cross them! Not a sound! Take there!". The piano accompaniment includes dynamics like *fp* (fortissimo piano) and *sfz* (sforzando).

The image displays a musical score for the piece 'The Dish' by William Byrd. It is a four-part setting, with the top two staves representing the vocal line and the bottom two staves representing the lute line. The key signature is B-flat major (two flats), and the time signature is common time (C). The vocal line includes the lyrics: 'care! Now spread the cloth - the dish - es, where are Take care, take care! Now spread the cloth - the'. The lute line features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is presented in a clear, legible format with standard musical notation.

(Sailor drops dishes)

they? Be care - ful, you clum - sy fel - low! Qui - et! we

dish - es, where are they? How clum - sy! Qui - et now! we

dish - es, where are they? How clum - sy! Qui - et now! we

The image shows a musical score for the song "The Rose Tree". It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Bass) with lyrics "say!". The fourth staff is a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 7/8. The piano part features a melody in the right hand and a bass line in the left hand. The melody is marked with an accent (>) and the tempo is marked "accel.". The bass line is marked with a forte dynamic (sfz). The score ends with a double bar line.

Girls (excitedly, at entrance)

Good-ness gra-cious! What a ri-ot! Do be care-ful what you do! For a par-ty

on the qui-et Noth-ing should be left to you! Com-ing like a clap of thun-der,

This is the sur-prise you planned; It's a won-der, it's a won-der That you did-n't

bring a band! Gen-tly now, boys! Not a sound! no noise!

Poco meno

Bosun *f*

Bos.

Here's my do - na - tion, a

f

Bos.

bowl of grog!

Girls *f*

Well done, Bo - sun! We'll set it o - ver there!

f

sfz

sfz

f

f

(Ship's cook enters)

Cook

Cook

Here's my contri - bu - tion, a birth-day cake!

A birthday cake!

f

fp

(They place the cake in the center of the table. The cook beams with pride and glances triumphantly at the Bosun, whose grog has been placed in the background)

Girls *f*

Bravo, Jer-ry! Set it o-ver here!

sfz

sfz

f

tr

sfz

Bosun (angry)

Bos. *f* *>* You'd dec-o-rate the back-ground With the sort of grog I make,

fp

Bos. While the place of hon-or is giv-en To a bloom-ing cake! Girls *f* Qui-et,

fp *fp* *fp*

Bos. Put my grog on the shelf! Well, Bo-sun, qui-et!

fp

Bos. *Meno* *subito a tempo* ra-ther than sub-mit to that, I'll drink it, drink it, drink it, drink it all my - *a tempo*

colla voce *sfz*

(starts to drink)

(The others take the bowl
away from him)

Bos. self!

sfz sfz f ff

Chorus

SOPRANO

TENOR

BASS

Qui - et now, for pit - y's sake! Qui - et now, for pit - y's sake! The

Qui - et now, for pit - y's sake!

Qui - et now, for pit - y's sake!

ff sfz sfz

Old Sailor

O.S. Such a sight I've nev-er

grog shall share the hon - or with the cake! _____

The grog with the cake! _____

The grog with the cake! _____

sfz sfz molto cresc. fp

Bosun
 With my grog: it is fit for an - y queen!

O. S.
 seen!

SOPRANO I. II.
 The

ALTO I. II.
 The

TENOR
 The

BASS
 The

fp *fp* *ff brillante*

daugh - ter of our own Sir Fran - cis Vane! *sfz* Poco meno

daugh - ter of our own Sir Fran - cis Vane! *sfz*

daugh - ter of our own Sir Fran - cis Vane! *sfz* *f* Let

daugh - ter of our own Sir Fran - cis Vane! *sfz* *f* Let

poco allargando *ff poco rall.* *sfz* *f* *Poco meno*

SOPRANO

And the girls that see them sail, —

ALTO

And the girls that see them sail, —

all the boys that sail the sea, And the girls that see them sail, — Re -

all the boys that sail the sea, And the girls that see them sail, — Re -

As long as they brave the gale. — Let the

As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

spect the Lord of the Ad - m'ral-ty As long as they brave the gale. — Let the

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

swagger-ing horde of all a-board, What-ev-er rank they be, Make

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

their re-frain Sir Fran-cis Vane! The Lord of the Ad-m'ral-ty!

General Dance

Più mosso

ff sfz

sfz

1. 2.

sfz p f sfz

3

ff sfz p

3

ff p ff sfz sfz

2.

sfz sfz sfz

sfz sfz

No.2. Love is a Battle

Larry and Chorus

Tempo di Marcia *120*

Larry Love is a

bat-tle, A com-bat of old; First you must con-quer And

then you must hold; Hearts are the trophies You win or you

yield, Cu - pid the lead-er, The wide world the field.

The musical score is written for a piano and voice. The piano part consists of a right-hand melody with chords and a left-hand bass line. The vocal part has two staves: one for 'Larry' and one for the 'Chorus'. The key signature has two flats (B-flat major). The time signature is 2/4. The tempo is 'Tempo di Marcia' with a handwritten '120' above it. Dynamics include *ff* (fortissimo), *sfz* (sforzando), and *mf* (mezzo-forte). The score is divided into three systems, each with piano and vocal staves.

L. Trou - ble is start - ed By one word or glance, Sighs are the

mf

L. bu - gles That sound the ad - vance; Smiles are the transports Of

L. rap - ture in - spired, Kiss - es re - sound - ing The first shots

L. fired. — *ff* Ta ta ra! ta ta ra! ta ta ra! "I

Boom! boom! — Boom! boom! — boom! boom! boom! boom!

ff *molto cresc.* *f* *fff*

L. love you" roars the can-non, "I hate you!" pops the gun; And so the bat-tle rag-es From
 (spoken) (spoken)
 Boom! Boom!

L. rise to set of sun. And when the fight is o - ver And the smoke has cleared a -
 (spoken)
 Boom!

L. way, — *ff* Ta ta ra! ta ta ra! ta ta ra! The *sweetly p*
 Boom! boom! — boom! boom! — boom! boom! boom! boom!
molto cresc. *ff* *sfz* *p*

flag of truce is wav - ing, She has named the

This system contains the first staff of music. The vocal line (treble clef) has a melody with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment (grand staff) features a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3 and a right-hand part with chords and single notes.

hap - - py day! The flag of truce is

This system contains the second staff of music. The vocal line continues with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar harmonic support.

wav - ing, She has named the hap - py day!

This system contains the third staff of music. The vocal line concludes with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment includes triplets in the right hand.

"I love you!" roars the can - non, And

"I hate you!" pops the gun, And

"I hate you!" pops the gun, And

This system contains the fourth staff of music. It features three vocal lines. The first line has notes G4, A4, B4, C5, B4, A4, G4. The second line has notes G4, A4, B4, C5, B4, A4, G4. The third line has notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in the grand staff.

This system contains the fifth staff of music. It features a single vocal line with notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in the grand staff.

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

so the bat - tle rag - es From rise to set of sun. — And when the fight is

o - ver And the smoke has cleared a - way, — Ta ta ra! ta ta

o - ver And the smoke has cleared a - way, — Ta ra! —

o - ver And the smoke has cleared a - way, — Ta ra! —

tr

molto cresc.

ff

ra! ta ta ra! — The flag of truce is

— ta ra, — ta ra, ta ra! The flag of truce, the

— ta ra, — ta ra, ta ra! The flag of truce is

ff

p

named the

wav - ing, She has named, has named the hap - - py day!

flag of truce is wav - ing, She's named the hap - - py day!

wav - ing, She has named the hap - - py day!

ff

The flag of truce is wav - ing, She has

ff

The flag of truce, the flag of truce is wav - ing,

ff

The flag of truce is wav - ing, She has

named the hap - - py day!

She has named the hap - - py day!

named, has named the hap - py day!

fffz

No.3. Married Life

Ezra and Mrs.Bunker

Moderato

Mrs. Bunker

1. Mar - ried life Is
2. Coo - and court And

sol - id com - fort through and through, Hap - pi - ness and
land your he - ro of ro - mance In the mar - riage

Ezra

bliss. And a wife To fon - die, love and
game. Be a sport! You know Le - an - der

cher - ish you, Is what none should miss.
took a chance, He - ro was her name.

Ez.

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderato'. The key signature has one flat (Bb). The time signature is 2/4. The first system features Mrs. Bunker's vocal line with two verses of lyrics. The piano accompaniment includes a prominent triplet in the right hand. The second system continues Mrs. Bunker's vocal line. The third system introduces Ezra's vocal line. The piano accompaniment consists of chords and moving lines in both hands. The score concludes with a final vocal line for Ezra.

Mrs. B.

Mrs. B.

With a mate To kiss your lit - tle tears a - way, Life is
 When a prize Asks if you love him soft and sweet, Sigh and

Ezra

Mrs. P.
Ez.

worth the while. One to wait Up -
 say: "I do!" Close your eyes And

Ez.

on your com - forts ev - 'ry day, With a lov - ing smile. _____
 take the first one that you meet; If not, she'll take you. _____

Mrs. B.

Ezra

Mrs. B.
Ez.

Mar - riage is a bless - ed thing, And all that. And all that.

Mrs. B. Ezra

Mrs. B. Ez.

Wed-ding - bells a mer - ry ring. And all that. And all that.

Mrs. B.

(Whistling)

There's a lov - ing mel - o - dy In their tin - gle tin - gle;
With a jin - gle to it;

p *f*

Ezra Mrs. B. Ezra (aside)

She's as hap - py as can be, And a luck - y man is he, But
She's a hap - py lit - tle bride, His de - light is hard to hide, But

p

Ez.

take my ad - vice: "Stay sin - gle!"
take my ad - vice: "Don't do it!"

pp *sfz* *sfz* *sfz*

D. C.

No.4. Entrance of Elaine and Song:

Professor Cupid

Elaine and Chorus

Allegro

mf *cresc. molto*

Girls

SOPR.

ALTOS

Where's E - laine? ——— Where's E-laine?

Bosun (entering)

Here she is! ———

Girls

Here she is! ——— Here she is!

All Men Here she is!

Here she is!

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

E - laine! Here she is! Here she is! Here she
 E - laine! Now to watch her glad sur -
 E - laine! Now to watch her glad sur -

(Elaine enters)

is!
 prise!
 prise!
sfz *ff brillante* *ff*

Elaine
 Ha, ha, ha, ha! Oh! what a joke! The
p

poco meno

E. host - ess late At her birth - day fête! Ha

G. Girls (laughing)

The host - ess late At her birth - day fête!

p poco meno

E. ha!

Gir-ton has pronounced me

f a tempo accel.

p poco meno

sfz

E. fin-ished, I have nothing more to learn: And now to know a little more of life I

fp

p ancor meno

ancor meno

Song: "Professor Cupid"

E. yearn!

1. I'm that prod - i - gy of wis - dom, the

2. They in - struct-ed me in civ - ics, (why,

poco rit.

E. college grad-u - ate, In sci-en-ces and class-ics, I'm au fait; In my
I have not found out,) I near-ly won a Bach-e - lor's de - gree; And I

E. pride of er - u - di - tion To the world I bear a mis - sion In the
would have won it, may - be, If I had - n't been a la - dy And pre -

E. fem - i - nis - tic move - ment of to - day. I have learned a lit - tle Eu - clid, a
ferred to sim - ply add "L O V E". I have wad - ed thro' big volumes, (which

E. smat - ter - ing of Greek, I won a lot of priz - es here and there; And they
I have kissed good - bye,) On sci - ence and on lit - ra - ture and art; Now I

poco accel. *poco rit.*

E. taught me how to chat in French, I - tal - i - an and Lat - in, Pro -
love my Al - ma Ma - ter, But my love for — is great-er: At

p poco accel. *p poco rit.*

Allegro moderato *fp*

E. fes - sors flut - tered round me ev - 'ry - where. 1-2. Oh
col - lege no one knew I had a heart.

p *a tempo* *fp*

E. tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

E. world were you? Ha, ha, ha, ha! No won - der a girl is stu - pid When she is

sfz *fp*

E. not in-struct-ed how to bill and coo. It

p>

E. should come In her cur-ri-cu-lum, It should bring

cresc. poco a poco

E. — a spe-cial prize! No won-der we blush and blun-der, With-

f

E. out a course in love 'tis fol-ly to be wise.

f

Chorus Oh

Oh

Oh

f

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

tell me, Pro - fes - sor Cu - pid, Pro - fes - sor, where in the

ff world were you? Oh! ha, ha, ha! No won - der *unis.* a girl is stu - pid

ff world were you? Oh! ha, ha, ha! No won - der *unis.* a girl is stu - pid

world were you? Oh! No won - der *unis.* a girl is stu - pid

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo. It

— When she is not in - struct - ed how to bill and coo.

should come In her cur - ri - cu - lum, It should bring

should come In her cur - ri - cu - lum, It should bring

(Basso marcato) It should come In her cur - ri - cu - lum And it should bring a

a spe - cial prize! No won - der we blush and blun - der, With-

a spe - cial prize! No won - der we blush and blun - der, With-

spe - cial prize! No won - der we blush and blun - der, With-

unis.

unis.

unis.

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

out a course in love 'tis fol - ly to be wise.

No.5. All for the Sake of a Girl

Marquis and Girls

Con anima Marquis

1. La-dies fair, You're most un-
2. La-dies fair, Na-ture's di-

poco accel. *rit.*

M. fair to us. — A - pril skies Are like your change-ful eyes, —
vin - i - ty. — At your shrine We all must fall in line. —

M. Love's a snare Bring-ing de - spair to us, — And your smile Is just a
Ev - 'ry-where In your vi - cin - i - ty — Fol - ly reigns With-in our.

M. wile of guile. — Man may swear Love's a sealed book to him, —
hearts and brains. — Grief and care You oft - en bring to us. —

M. And all' for - sworn Are its sighs and mirth; — Then a rare Pair of eyes
 Break-ing hearts You find is splen-did fun. — Si - ren songs You soft-ly

M. look to him — Dif-frent from all oth-er eyes on earth. — *rit.* *a tempo*
 sing to us. — Who can turn from them? Not I, for one. — 1-2. It is

M. all for the sake of a girl — That we dream and we fret and we

M. sigh. — All for the sake of a kiss, a smile,

M. *All ver - y sil - ly we know all the while. We be - lieve that a goose is a*

M. *swan, We be - lieve that a bead is a pearl. Why, the*

M. *world's wis - est men Have been fools now and then, All for the sake of a*

poco rit. a tempo

girl! Girls

It is all for the sake of a girl That we

poco rit. p a tempo

dream and we fret and we sigh. _____ All for the sake of a kiss, a

smile, All ver-y sil-ly we know all the while. We be-lieve that a goose is a

swan, _____ We be-lieve that a bead is a pearl; _____ Why, the world's wisest

men Have been fools now and then, All for the sake of a girl! _____

poco rit. *a tempo*

poco rit. *a tempo*

D. C.

No.6. The Golden Age

Elaine and Philip

Moderato

Elaine

1. You re - call long a - go how we
2. We would sit by the hour and a

Moderato

E. played at married life? You re - mem - ber? In a
won-drous fu-ture plan_ You re - mem - ber? When the

Ph. Philip

We were young and fool-ish then.
In the land where children dwell.

E. home of our own, you the hus-band, I the wife: You re - mem - ber?
girl came of age and the boy be-came a man: You re - mem - ber?

Ph. Yes! you were
Yes! nev - er

sf *p*

E. I would stand at the door and for your re-turn I'd wait, While you
It was all cut and dried when the hap-py mo-ment came, As your

Ph. eight and I was ten.
dream-ing time would tell.

E. strolled round the block and came home from business late. Then I'd look ver-y wise when you
wife by your side I would help you fight for fame. As my hus-band you'd find in-spi-

Ph.

E. said "Af-fairs of State:" You re-mem-ber? In
ra-tion for your aim: You've for-got-ten? On

Ph. Yes! But we're wis-er now than then.
No, I re-mem-ber ver-y well.

più lento

E. fan-cy's hap-py realm we wan-dered far. We
most im-por-tant things our minds were bent. We

Pb. Um, um!
Um, um!

p

E. hitched our wag-on to a far-off star. 1-2. Do you re-mem - ber?—
thought that some day you'd be Pres - i - dent.

Pb. Um, um!
Um, um!

p

E. The springtime of life is fair - est, The fu-ture a

poco animato

E. pearl ap - pears, ——— And the days that to us are the rar - est Are

E. seen thro' the mist of years. ——— Dream - days: Fond - ly we

E. gaze, Then time gen - tly turns the page, ——— And the things that we dreamed Are

E. not what they seemed In the beau - ti - ful gold - en age. ———

No.7. The Love of the Lorelei

Philip, Larry and Elaine

Moderato Phil. *poco rit.* *a tempo*

My fair bride that is to be Is per -

grazioso
f *poco accel.* *poco rit.* *p a tempo*

fec - tion, I a - gree, Cold per - fec - tion, chis - eled mar - ble, noth - ing

sfz *p* *sfz* *p* *sfz*

Elaine *pp*

What do I hear?

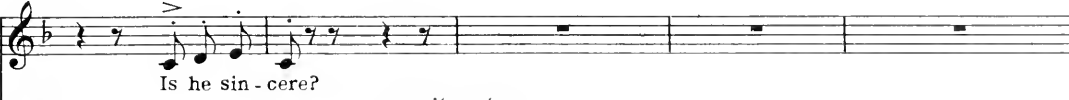
more. — And her heart is like a pearl, She's a

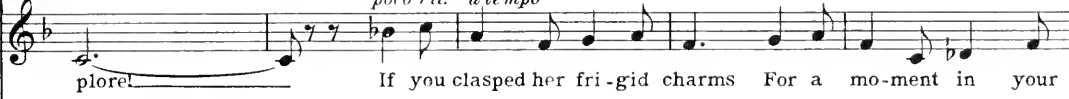
p *p* *p*

E. 


Ph. 



E. 

Ph. 

poco rit. a tempo




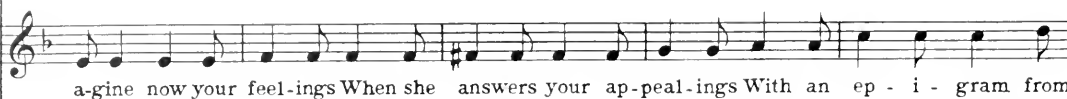
E. 


Ph. 

p *poco rit.* *a tempo*




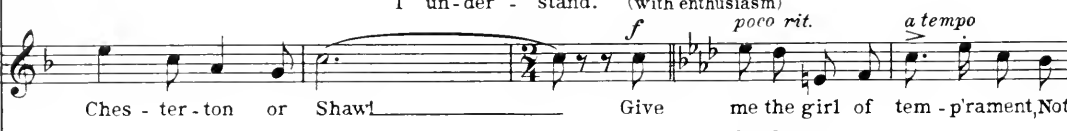
R. 

Ph. 




p *leggiero*


R. 

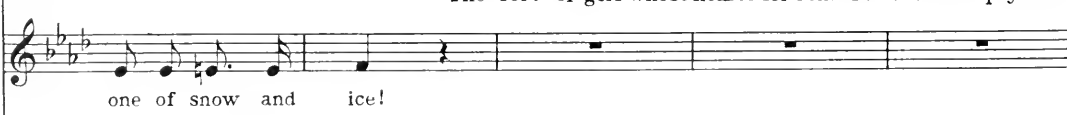
Ph. 

p *Moderato* *f* *poco rit.* *a tempo*




p *f* *poco rit.* *sfz p a tempo*

L. 

Ph. 

Larry



L. price! Per -

Ph. *poco rit.* *a tempo*
'Tis plain that you have ne'er loved one, So can-not un-der-stand.

leggiere *poco rit.* *sf: p a tempo*

L. haps you're right, I've just be-gun, You must take me in hand... Just

Ph.

E. Elaine *p*
We'll nev-er, nev-er do!

L. *poco meno*
girls, I see, will nev-er, nev-er do. For

Ph. *p*
That's ver-y, ver-y true!

p poco meno

E. *And you should know.*

L. *they are ver - y much too slow.*

Ph. *poco rit.* *p* *Give*

Well, I think so!

poco rit. *pp*

Tempo di Valse

Ph. *poco rit.*

me the love of the Lo - re - lei, Love that none can de -

pp *poco rit.*

E. *Elaine* *pp* *And so you call that*

Ph. *a tempo*

fy. In - con - stant though as the moon a - bove, Still, while it lasts, it's

ten. *a tempo*

poco rit. (imitating him) *pp*

E. love! Lies and

Ph. *poco rit.* love, true love! Give me the eyes where en - chant - ment lies,

poco rit.

E. lies! Lies and lies! In the fond, the fond ca - ress Of a

Ph. *rit.* Tempt - ing smiles, long - ing sighs! The fond ca - ress Of a

rit.

E. *poco meno* lin - g'ring glance, You find ro - mance. *rit.*

Ph. *rit.* lin - g'ring glance, There you will find ro - mance. *rit.*

poco meno *rit.* *rit.*

No.8. Peggy's a Creature of Moods

Larry

Allegro moderato

Larry
pgrazioso

No-bod-y un-der-stands

*f accel.**poco rit.**p a tempo*

L. Peg-gy,— No-bod-y e-ven tries; She is a puz-zle, Peg-gy,— Chang-ing as A-pril

L. skies. Now she's a night-mare and haunts you,— Now she's a beau-ti-ful dream;

L. *poco rit.* *a tempo* *poco rit.* If she is lone-some and wants you,— Peg-gy is peach-es and cream. With her

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Andante mosso

Bar - ney dear, I love you As I nev - er loved be - fore!

p

Sure, you know that I've loved oth - ers, — But I love me Bar - ney more! — When you

first set eyes up - on me, Faith, me heart near burst with joy; You're the

poco accel. on - ly liv - ing soul that's won me, *poco rit.* Me Bar - ney boy! — Oh!

poco accel. *poco rit.*

Più mosso

Peg-gy is storm-y and Peg-gy is mild, And Peg-gy is sol-emn and gay, — And

p

Peg-gy is qui-et and Peg-gy is wild, All in the space of a day. — The

p

animato

morn-ing may find her all mer-ry and bright, At noon-time she sulks and she broods. — You

poco p

poco

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

meno p

f

a tempo

poco rit.

p

meno

f

p

p Bet - ter not tri - fle with Peg - gy, — Bet - ter go eas - y with her,

If you get fun - ny with Peg - gy, — Some - thing is apt to oc - cur.

Nev - er let an - y - one boss her, — Just let her have her own way:

poco rit. If you should hap - pen to cross her, — There'd be the div - il to pay. — With her

Allegro marcato
Whist now! Don't be talk - ing! You will get me l - ish up, And you'll

hear some-thing that you nev-er heard be-fore, You poor de-cre-pid pup! If

fp

sf

I weren't a la-dy I'd spake more free And the at-mo-spher'd be blue— It

poco pesante

don't take man-y of the likes of me To deal with the likes of you!— Oh

poco rit. *più rit.* *f* *3 p*

a tempo *poco rit.* *più rit.* *f lunga*

Tempo I^o Peg-gy is storm-y and Peg-gy is bright, And Peg-gy she sulks and she broods;— You

p *poco pp*

nev-er can tell how you'll find her at night, For Peg-gy's a crea-ture of moods.

meno *più rit.* *f* *a tempo* *rit.* *p*

pp *più rit.* *f* *rit.* *p*

No.9. Never Mention Love When We're Alone

57

Elaine and Marquis

Moderato


Elaine

E.  Come now, Monsieur, I'll show you what is expected of you.

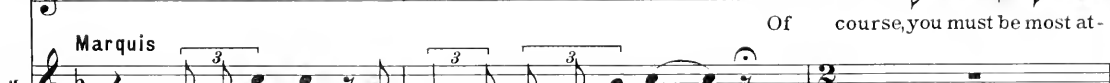
M. 

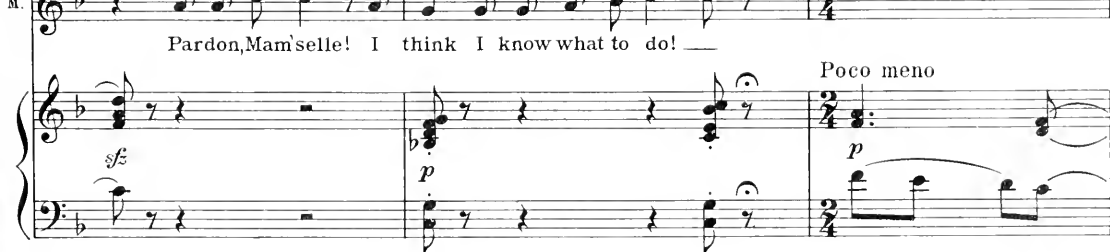
 *mf* *leggiero* *p*


Poco meno

E.  Of course, you must be most at-

Marquis


M.  Pardon, Mamselle! I think I know what to do! —

 *p* **Poco meno** *p*

E.  tent - ive And pre - tend that you fond-ly a - dore. —

M.  I feel I shall need no in-



E. 

M. 

cent-ive To do all of that and more!



Fol-low me a-bout ev-ry

E. 

mi-nute of the day; Treat me in a manner so a-dor-a-ble




sf

E. 

That on ev-ry side of us we'll hear the gossips say: "Scan-da-lous! Their conduct is de-




E. 

plor-a-ble!" Comprenez - vous? *rit.*

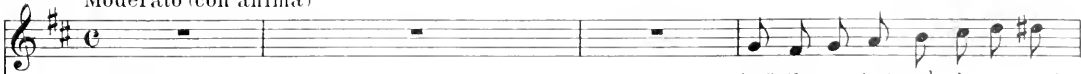
M. 


Oui, oui, I do! *rit. f* Oui! I




p *rit. deciso* *sf*

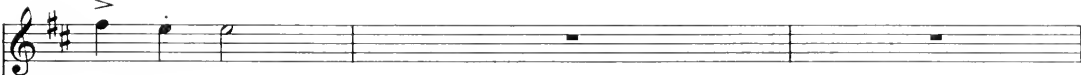
Moderato (con anima)

E.  That's the way, but you're into too much


M.  do! First I place my arm around your waist, Just so.

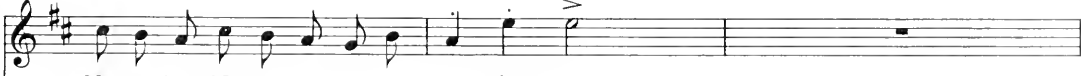
Moderato (con anima)

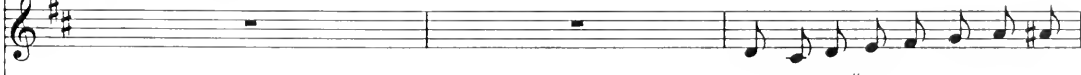
sfz p 


E.  haste: No, no!

M.  Grasp your hand and kiss it in this style, Comme ça.



E.  Mar-ve-lous, Marquis, but lat-er on, N'est-ce pas?

M.  Then I say, "My love will nev-er



E.  That's o - ri - gi - nal, but bye and bye - Not now!

M.  die, I vow!" My heart is



E.  Be on your guard, — you go too far! —

M.  yours. — you are my star! —



E.  Comprenez-vous? *rit.* Comprenez-vous?

M.  Yes, yes, I do! *rit.* Yes, yes, I do!



Animato *p*

E. You must love me ver-y dear - ly And let ev-'ry - bod - y

M. Yes, yes!

Animato

grazioso

E. know; You must worship me sin - cere - - ly,

M. You are my stan_ you must say

E. And tell ev - 'ry - bod - y so! Let the whole world

M. yes! Say yes! You are my

F. see Your love for me, When we

M. star! Yes, yes, you are!

F. have a chap - er - on; But nev - er mention love when we're a -

M. You must say yes! You are my star! Say

F. lone!

M. yes!

Repeat for Dance

No.10. Finale

Allegro con spirito

1st GROUP

Girls
(all chattering)

I have heard on good au-

Allegro con spirito

f *sfz* *f*

thor-i-ty- 'Tis be-lieved by the ma-jor-i-ty-

2nd GROUP

But the ru-mor is de-nied! Tell us,

Tis quite cer-tain! Tell us, is it all a

is it ver-i-fied? Doubt-ful, ra-ther!

jest? As the hap - py bride-groom's fa - ther You can set our doubts at rest. Mis - ter

As the hap - py bride-groom's fa - ther You can set our doubts at rest.

Fra - ser, come now, tell us, do! For - give us, is it

Is it a ques-tion in-dis-creet?

1st Girl

true? E-laine is here her fi-an-cé to meet? Is it your son?

2nd Girl
ff *>* *>* *>*
 Is it the Mar-quis?
Godfrey (spoken) "I should hope not! Oh, I may as well tell you, instead of putting it in the papers; Miss Vane is to marry my son . . ."
 The Mar-quis?

Girls (1st GROUP) **All Girls** This is a sur - prise!
 I told you so!
Phil!
1st Girl (spoken) "Has it been a long engagement?"
Godfrey (spoken) "Twenty - one years!"

Girls
 What? Twen - ty - one years? Ha! ha! ha!
Godfrey (spoken) "Miss Vane was betrothed to my son on the day she was born. Her father and I arranged it!"

(Enter Phil, surrounded by
the men. The girls rush to
him, shaking his hand)

f rit.

Please ac -

Godfrey. (looking off L. rear) "Here is the happy man!"

G.

poco sfz *p* *p* *poco rit.* *rinforzando*

Poco meno

Phil

(Enter Elaine with Marquis)

Ph.

Thank you, — thank you all! —

cept our con-gra-tu-la-tions, Sir, and our heart-iest fe-li-ci-ta-tions!

Poco meno

p *sfz* *p* *sfz* *p*

Marquis (to Elaine)

M.

Ah, Made - moi-selle! vous êtes joy - euse, Mais moi, je suis bien mal - heu -

fp *tr*

Elaine (warning him)

E. *Chut! laissez-sons c'la! n'en par-lons*

M. *reux! —*

sfp sfz

E. (To others): *poco rit.*
plus! — What se-ri-ous fac-es! Why so gloom-y,

fp poco rit.

E. *a tempo, animato*
pray? —

G. *a tempo* Godfrey *(aside)*
p
Come, come, to-day we've ev-'ry rea-son to be gay! — This seems to

animato a tempo sfz sfz

Elaine looks knowingly at the Marquis
and appears to say, "What a bore!"

G. be the time for what I have to say. — "My friends, it gives me great pleasure to formally announce the engagement of Miss Elaine Vane to my son

p *fp* *fp* *fp*

(Godfrey joins the chorus up stage. Phil comes down where Elaine is chatting with the Marquis, oblivious of Phil's presence.)

E. Elaine *poco animato*
Up-on my word, Such ar-dor is ab-surd! No ro-

Phil (Elaine ignores him)
E-laine, do you hear? E-laine dear!

Phil! "

a tempo *p* *p*


E. mance on this at-tends: We are not sweet-hearts — just old friends. *poco rit.*

Ph. We would

sfz poco rit. *p*

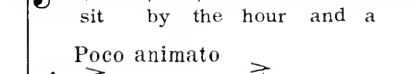
Poco animato


E. 

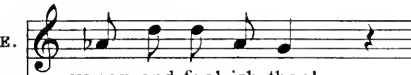
Ph. 

Yes! we were
sit by the hour and a wondrous fu - ture plan, You re - mem - ber?

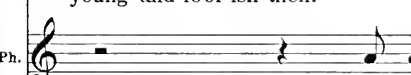
Poco animato

p 


fp 


E. 

young and fool-ish then!

Ph. 

When the girl came of age and the boy be-came a man: You re -





E. 

(indifferently)
Yes, I was eight and you were ten! Um,

Ph. 

mem-ber? In fancy's happy realm we wandered far,



sfz *p* 

p 

E. um! Um,

Ph. *a tempo*
We hitched our wagon to a far-off star:-

poco animato *a tempo*

E. um! *poco accel.* *poco rit.* *Andante mosso*

Ph. Do you re-mem-ber? *Andante mosso* *ppp*

poco accel. *poco rit.*

Phil. (spoken) "Elaine, why are you so changed?" El. "I? not at all!"

sempre ppp

Phil. "There's some-one else you love, I see!" El. "Some-one else?"

Elaine

Ha! ha! ha! ha! ha!

Phil.

(spoken): "You do love another!" El. "No!"

Phil. "That is not so!"

El. "Ah!"

Phil. "I know the truth, I over-heard your love -

confession!"

El. ("Ah! an honorable gentleman! -

Well, since you were listening,

Animato

p *più appassionato*

I see no use in denying!

'Tis true!

It seems to surprise you?

Well, I love him, love him as much as

I despise you!" (Phil.

(El. "Elaine, you are

"Not at all!"

jesting!"

(Marquis comes down stage) { Marquis
(spoken) "Mademoiselle - I - "

(Elaine drops glove)

{ Marquis
"Elaine, my

Più animato

adored!" { El.
"No, no, Armand! Is the motor waiting? Come then!"
(starts)

Phil. "Elaine! you are going with this fellow?"

{ Marquis
(angrily) "Monsieur!"

El. "Please remember
you are speaking
of my fiancé!"

Elaine

"Yes, Phil, I leave you to find a girl who is not one of those rare bits of china in a cabinet,
not prudish and cold, whose eyes promise, whose smile
allures, one whose love is a liberal education!"

(sings)

espressivo

poco più tranquillo

poco rit.

pp

espress

You

Meno

want the love of the Lo - re - lei, Love that none can de - fy; In -

rit.

a tempo

con - stant though as the moon a - bove, Still while it lasts it's love, true love! You

a tempo

*poco rit.**a tempo*

want the eyes where en - chant - ment lies, Tempt - ing smiles, long - ing sighs, The

poco rit. *a tempo*

Molto animato

fond ca - ress of a lin - g'ring glance: There may you find ro - mance! —

poco rit. *a tempo*

Marquis (spoken). "Pardon, Mademoiselle, Mrs. Bunker is growing impatient."

The musical score for the piano accompaniment is written for a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a piano (*pp*) dynamic. The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, often beamed together. The left hand provides a harmonic foundation with chords and single notes. There are several measures of rests in both hands, particularly in the first and last measures of the excerpt. The score includes various musical notations such as slurs, ties, and dynamic markings.

Elaine (spoken). "Come, Armand, we will defy the world together, (aside) with a chaperon!"

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piano part features a prominent bass line with a descending eighth-note pattern in the first two measures, followed by a more active melody in the third and fourth measures. The voice part enters in the third measure with the lyrics "The rose tree, the rose tree". The score is marked with dynamics such as *p* (piano) and *sfz* (sforzando), and includes various musical notations like slurs, ties, and accents.

Marquis (disgusted) "Huh! With a chaperon!"

Phil (sinking into a seat, dazed). "Well, I'll be —"

Phil (sinking into a seat, dazed). "Well, I'll be —"

poco pesante
sfz
f *cresc. possibile*

Ensemble and Chorus

Elaine (to Phil).
Good-bye, dear boy!

Poco meno mosso

animato
a tempo *brillante*

Good-bye, dear boy!

a tempo brillante

You want the love of the Lo - re - lei,

You want the love of the Lo - re - lei,

You want the love of the Lo - re - lei,

Poco meno mosso

poco pesante *ff* *tutta forza* *a tempo animato* *ff brillante*

poco pesante *a tempo*

Love that none can de-fy, The fond ca-ress of a

Love that none can de-fy, The fond ca-ress of a

Love that none can de-fy, The fond ca-ress of a

poco pesante

E. Elaine (with enthusiasm)

The

lin - g'ring glance: There may you find ro - mance! _____

lin - g'ring glance: There may you find ro - mance! _____

lin - g'ring glance: There may you find ro - mance! _____

poco pesante

E. spring-time of life is fair - est, The fu - ture a pearl ap -

E. pears, ——— And the days that to us are the rar - est Are

E. seen through the mist of years. ——— And the things that we dreamed Are
 And the things that we dreamed Are
 And the things that we dreamed Are
 And the things that we dreamed Are

rit. *a tempo* *poco accel.*
f *a tempo* *poco accel.*
f *a tempo* *poco accel.*
a tempo *poco accel.*
molto cresc. *rit.* *ff* *a tempo* *poco accel.*

Allegro molto

R. *rit.*
not what they seemed In the beau-ti-ful gold-en age! *rit.*
not what they seemed In the beau-ti-ful gold-en age! *rit.*
not what they seemed In the beau-ti-ful gold-en age! *rit.*
not what they seemed In the beau-ti-ful gold-en age! *rit.*

Allegro molto

8.....
rit. *f incalzando*

R.

8.....
sfz *sfz sfz* *sfz sfz sfz* *b \flat . sfz lunga* *sfz*

End of Act I

Entr'acte

Moderato

Musical score for *Entr'acte*, Moderato section. The score is written for piano and includes various musical notations such as dynamics (*f*, *sf*, *p*, *pp*), articulation (*Trgl.*), and performance instructions (*poco rit.*, *accel.*, *rit.*). It features complex rhythmic patterns, including triplets and sixteenth notes, and includes sections labeled *Harp Cadenza* and *Harmonics*.

The score is divided into five systems. The first system is marked *Moderato* and features a *f* dynamic. The second system includes *poco rit.* and *sf* markings, followed by a *Harp Cadenza* section. The third system includes *rit.* and *sf* markings, followed by a *Harmonics* section. The fourth system is marked *Poco meno* and features a *p* dynamic. The fifth system features a *pp* dynamic.

This page of musical notation is for a piano piece, consisting of four systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system features a treble staff with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

System 2: The second system continues the melody in the treble staff with eighth notes and quarter notes. The bass staff has a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

System 3: The third system features a treble staff with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

System 4: The fourth system features a treble staff with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a half note G3, followed by quarter notes A3, B3, and C4. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Poco animato

80

Poco animato

f

p

1.

2.

Tempo I^o

Musical score for piano and tympani, page 81. The score is in G major and 2/4 time. It consists of five systems of music. The piano part is written in treble and bass staves, and the tympani part is written in a single staff at the bottom right. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.

Dynamics and markings include: *f* (forte), *p* (piano), *fp* (fortissimo piano), *p* (piano), *Tymp.* (Tympani), and *sfz* (sforzando).

The score features several triplets (marked with '3') and slurs. The piano part includes complex rhythmic patterns and chords. The tympani part includes a single staff with notes and rests.

ACT II

No.11. Opening Chorus

Allegro brillante

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro brillante'. The music features a series of chords and eighth-note patterns. A dynamic marking of *f* (forte) is present in the bass staff. A first ending bracket with a repeat sign is shown above the final two measures of the system.

Violoncello on stage

The second system introduces a third staff, the Violoncello (Cello), in bass clef. The piano accompaniment continues in two staves. The cello part begins with a trill (tr) and then plays a series of eighth notes. The piano accompaniment features chords and eighth-note patterns. A dynamic marking of *sfz* (sforzando) is present in the piano's bass staff. A first ending bracket is shown above the final two measures of the piano part. The instruction 'Curtain rises' is written above the piano's bass staff, accompanied by a series of slanted lines representing the rising curtain.

The third system continues the musical score. The cello part (top staff) features a trill (tr) and then a series of eighth notes. The piano accompaniment (bottom two staves) continues with chords and eighth-note patterns. A dynamic marking of *f* (forte) is present in the piano's bass staff. The instruction 'ad lib.' (ad libitum) is written above the cello staff, and 'rit.' (ritardando) is written below it. A first ending bracket is shown above the final two measures of the piano part. The piano's bass staff has a dynamic marking of *sfz* (sforzando) and a trill (tr) in the final measure.

*a tempo**f brillante**mf molto cresc.**mf a tempo**p cresc.**sfz**pp cresc.**f**sfz**accel. al Fine**accel. al Fine**p**p*

3
sfz sfz sfz sfz sfz
sfz sfz sfz sfz sfz

Chorus

SOPR. ALTO
TENOR
BASS

Bra - vo! Bra - vo! Bra - vo! En - core!
Bra - vo! Bra - vo! Bra - vo! En - core!
Bra - vo! Bra - vo! Bra - vo! En - core!

sfz sfz sfz sfz sfz

No, don't stop! More, please! please! please! please! please!
No, don't stop! More, please! please! please! please! please!
No, don't stop! More, please! please! please! please! please!

mf sfz

Irma

Meno mosso

rit.

Cher maî - tre, you will play a - gain — for me, for me. _____

fp *rit.* *p*

Chorus

p

Ah, bra - vo! _____

p

Ah, bra - vo! _____

p

Ah, bra - vo! _____

poco accel.

sfz

'Cello Cadenza

(Cellist seats himself)

Andante mosso

a tempo *molto espress.*

sfz *p* *pp*

First system of the musical score. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music consists of eighth and quarter notes with various phrasings.

Second system of the musical score. The upper staff continues the melodic line, while the lower staff provides a more active piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). The system concludes with a double bar line.

Third system of the musical score. This system includes tempo and dynamic markings: *rit.* (ritardando), *a tempo*, *poco accel. e cresc.* (poco accelerando e crescendo), and *f* (forte). The piano part features complex chordal textures and moving lines.

Fourth system of the musical score. It begins with the tempo marking *Poco animato*. The system includes markings for *rit.*, *pp* (pianissimo), *a tempo*, and *dolcissimo*. A specific instruction for the Violin I part is noted: *Viol. I. Solo in Orchestra*. The piano accompaniment is dense and rhythmic.

musical score for a piece in G major, featuring vocal lines and piano accompaniment.

The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand).

First System:

- Vocal Staves:** Both staves begin with the instruction *(Humming)* and *ppp*. The Soprano staff has a melodic line with a long note on G4, followed by a half note on A4, and then a whole note on B4. The Alto staff has a similar melodic line, starting on G3 and moving up to B4.
- Piano Staves:** The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex right hand with chords and moving lines.

Second System:

- Vocal Staves:** The vocal lines continue with similar melodic patterns, maintaining the humming texture.
- Piano Staves:** The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines.

Third System:

- Vocal Staves:** The vocal lines continue with similar melodic patterns, maintaining the humming texture.
- Piano Staves:** The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines.

Fourth System:

- Vocal Staves:** The vocal lines continue with similar melodic patterns, maintaining the humming texture.
- Piano Staves:** The piano accompaniment continues with a consistent rhythmic pattern, featuring chords and moving lines.

Tempo Markings: The tempo marking *poco rit.* appears at the end of the first and third systems.

a tempo

poco rit.

gliss.

(Humming)

(Humming)

(Humming)

a tempo

poco rit.

a tempo poco rit.

poco rit.

poco a poco rit.

p

pp poco a poco rit.

poco rit.

pp poco a poco rit.

poco rit.

pp poco a poco rit.

a tempo

pp poco a poco rit.

Poco meno

più rit.

Allegro

*pp**pp*

Ah

Ah

pp

Ah

Ah

Poco meno

Allegro

*pp**accl.**perdendosi**perdendosi**perdendosi*

No.12. When I Played Carmen

Irma and Chorus

Con spirito Irma

1. When I was sweet six-
2. As Tha-is and Lou-

teen, And love was joy and mirth, My gen-tle girl-ish
ise My tri-umph was com-plete, The sen-ti-ment-al-

heart was sought By one whom at the time I thought The on-ly man on
ists would cry, When I sang Mad-am But-ter-fly And tear-ful Mar-gue-

earth. Since then the world I've seen, I've won ar-tis-tic fame, And
rite. For her-o-ines like these I did not care a bit, Their

1. in my o - per - a - tic parts, I've learned the art of win - ning hearts, And
love - af - fairs were much too sad, Those good - y - good - y girls all had A

p
1. how to play the game.
dread - ful time of it. —

1. She's learned the art of win - ning hearts, and how to play the
2. Those good - y - good - y girls all had a dread - ful time of

p
1. She's learned the art of win - ning hearts, and how to play the
2. Those good - y - good - y girls all had a dread - ful time of

p subito

poco rit.
1. 'Mid her - o - ines a host, 'Twas Car - men taught me most. 1-2. When
It's Car - men I pre - fer, The men were jokes to her. game...
it. —

game...
it. —

p poco rit. *a tempo* *p*

pesante *a tempo* *p*

I. I played Car - men at the O - pé-ra - Co - mique, That si - ren of

pesante *sfz p a tempo*

I. guile Just suit - ed my style. The men I fas - ci - nat - ed, cap - ti -

I. vat - ed, sub - ju - gat-ed: I won them by my walk and by my smile.

mp

I. — Like Car - men I con - quered by hook or by crook: She

mp

I. lured by a look; She took, then she shook. Her tem - p'ra - ment so

I. tor - rid The wo - men thought was hor - rid; But lit - tle Car - men knew her lit - tle

I. book.

f pesante *a tempo*

When she played Car - men at the O - pé - ra - Co -

f

When she played Car - men at the O - pé - ra - Co -

f

When she played Car - men at the O - pé - ra - Co -

pesante *sfz p a tempo*

p

mique, That si - ren of guile Just suit - ed her style. The

mique, That si - ren of guile Just suit - ed her style. The

mique, That si - ren of guile Just suit - ed her style. The

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed; She

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed; She

men she fas - ci - nat - ed, cap - ti - vat - ed, sub - ju - gat - ed; She

1. *pp*

Like

won them by her walk and by her smile, just by her smile. —

won them by her walk and by her smile, just by her smile. —

won them by her walk and by her smile, just by her smile. —

1. Car-men I con- quered by hook or by crook: I lured by a

1. look; I took, then I shook. Ah! *cresc.*
 Her *p.* tem- p'ra- ment so tor- rid The *cresc.*
 Her *p.* tem- p'ra- ment so tor- rid The *cresc.*
 Her tem- p'ra- ment so tor- rid The

1. But lit- tle Car- men knew her lit- tle book. *D.C.*
 wo- men thought was hor- rid, But lit- tle Car- men knew her lit- tle book.
 wo- men thought was hor- rid, But lit- tle Car- men knew her lit- tle book.
 wo- men thought was hor- rid, But lit- tle Car- men knew her lit- tle book.

No.13. The Baker's Boy and the Chimney-Sweep

Irma and Chorus

Moderato

Irma

1. Co-lum-bine had a pair of beaux, Whose
2. Co-lum-bine made a sol- emn vow They'd

love was fond and deep;
not kiss her at all.

One was the vil-lage Bak-er's Boy, And one was the Chimney -
They nev-er did un - til one night When both of them came to

Sweep. Ho! Ho! Ho! Ho! Co-lum-bine had a moth-er, too, Who
call. Ho! Ho! Ho! Ho! All went well till they said "Good-night," And

Chorus

Ho! Ho! Ho! Ho!
Ho! Ho! Ho! Ho!

Ho! Ho!
Ho! Ho!

f *sf* *sf* *fp* *p* *fp* *p*

I. *fz* *p*

knew which call'd each night, For the Chim-ney-Sweep left a kiss of black, And the
then, a - las! a - lack! For on one fair cheek was a spot of white, On the

I. *p*

Bak-er's Boy kiss'd white. And so when her mother faced her, Her
oth-er, one of black. As soon as her mother heard them Bid

f Ho! Ho! Ho! Ho! —
Ho! Ho! Ho! Ho! —

f Ho! Ho! Ho! Ho! —
Ho! Ho! Ho! Ho! —

Ho, ho, ho! Ho! —
Ho, ho, ho! Ho! —

f *p*

Chorus

I. *rit.*

face gave her a - way, And then of course there was no-thing For Co-lum-bine to
Co - lum-bine Ta, ta! She found her daugh-ter was lack-ing The cheek to face mam-

pp *p* *rit.*

Tempo di Valse (moderato)

1. say. ma. But Moth-er, to kiss they must use their fac-es,

1. You should-n't scold Co-lum-bine, If they can't kiss with-out leav-ing their

1. trac-es, I'm sure it is no fault of mine. First it is one and I could dodge one as

1. then it's the oth-er, Day af-ter day af-ter day, I could be well as the oth-er, Day af-ter day af-ter day, But when they

1. hap-py with ei-ther, moth-er, With t'oth-er dear charm-er a-way. kiss me to- geth-er, moth-er, I must let them have their own way.

Chorus

Moth - er, to kiss they must use their fac - es, You should - n't

Ho! Ho! Ho! Ho! You should - n't

scold Co - lum - bine. If they cant kiss with - out

scold Co - lum - bine. Ho! Ho!

leav - ing their trac - es, I'm sure it is no fault of mine. Sure it is no fault of mine. Ho! Ho! Sure it is no fault of mine. Ho! Ho! Sure it is no fault of mine.

First it is one and then it's the oth - er, Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

Ho! Ho! Ho! Ho! Day af - ter

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

day af - ter day, I could be hap - py with

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ei - ther, moth - er, With t'oth - er dear charm - er a - way.

ff

No.14. The Cubist Opera

101

Ezra, Godfrey and Girls

Allegro Ezra Meno

1. The
2. The

f *accel.* *ffz*

(very affectedly)

art of com-po-si-tion o-pe-rat-ic Is some-thing un-der-stood in ev-ry
Cu-bist Op-'ra is a tone-cre-a-tion, Its theme is par-ti-col-ored, pol-y-

p

land, But mu-sic as I see it is pris-mat-ic, An art that I a-lone can under-
chrome. It can't be done un-less the dec-o-ra-tion Is shad-ed from the car-pet to the

p

stand. dome. The Cu-bist Op-'ra nev-er has been writ-ten, That
The Op-'ra House must bear a scent of per-fume, The

poco rit.

E. was a work that I a-lone could do; My pur-ple-pink har-mon-ics And
au-di-ence must dress in har-mo-ny. A portière or a cur-tain Will

poco rit.

molto rit.

E. ol-ive-tint-ed ton-ics Blend per-fect-ly with counterpoint of blue: They do. } There's a
spoil it all for certain, Un-less it's of the col-or of the key: You see. }

p colla voce *molto rit.*

a tempo

E. beau-ti-ful yel-low In the mel-low Clar-i-net, Godfrey (to the girls) Watch

G. *Tempo di Valse (moderato)*

a tempo p staccato e ben marcato

p

E. And a lav-en-der-cher-ry

G. me! Cl. *ff* *p*

E. In the mer - ry Flageo-let, There's an
 G. (posing)
 You see. *ob.*

E. in - di - go tone In the bass - trom - bone, A vi - o - let in The
 (sweetly) *p*
f *p*

E. (with growing enthusiasm)
 vi - o - lin, And not a mel - o - dy found in a sin - gle line Of this
 Viol. *sfp*

E. Fu - tur - ist Op - 'ra of mine! mine!
 1. 2.
sfp *f* *sfp* *sfp*

No.15. Call Around Again

Elaine and Chorus

Allegretto moderato

Elaine

1. When a fel-low comes pro - pos - ing,
2. Hope's e - ter-nal in a lov - er,

E. Never let him find you out; Keep him guess-ing, and in clos - ing
He's en-couraged by a glance, Near your door-step he will hov - er

E. Leave your an-swer still in doubt. Don't accepthim, don't re-fuse him, You can use him by and
When he thinks that there's a chance. When he says he'll be a brother, Murmur softly, "I'm so

E. by; And when you fear that you may lose him, Then let this be your re - ply:
glad!" And then as-sure him there's no oth - er, And for con-so-la - tion add:

poco rit.

Poco meno

E. *p*

1-2. Call a-round a-gain, — Oh, won't you Call a-round a-gain? — Why don't you?

p a tempo

E. *pp*

Faint heart nev - er won fair la - dy! Some day you will win me - may - be;

pp

E. *p*

Call a-round a-gain, — I hope you'll Call a-round a-gain: Please do! And I'll

p

E. *p*

break it to you gen - tly If I've an - y-thing to say to you. —

p

E. *Call a - round a - gain!*

Chorus

p **SOPR. ALTO**
Call a-round a - gain, _____ Oh, won't you Call a-round a - gain? _____ Why don't you?

p **TENOR**
Call a-round a - gain, _____ Oh, won't you Call a-round a - gain? _____ Why don't you?

p **BASS**
Call a-round a - gain, _____ Oh, won't you Call a-round a - gain? _____ Why don't you?

p

E. *Why don't you? _____*

pp.
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

pp.
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

pp.
Faint heart nev - er won fair la - dy! Some day you will win me - may - be.

pp.

Call a - round a - gain, _____

Call a-round a - gain, _____ I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, _____ I hope you'll Call a-round a-gain: Please do! And I'll

Call a-round a - gain, _____ I hope you'll Call a-round a-gain: Please do! And I'll

D.C.

_____ please do! Call a-round a-gain, please do! _____

p break it to you gen - tly If I've an - y-thing to say to you! _____

p break it to you gen - tly If I've an - y-thing to say to you! _____

p break it to you gen - tly If I've an - y-thing to say to you! _____

p

D.C.

No. 16. The Will-o'-the-Wisp

Marquis

Moderato Marquis

1. In a for-est of doubt and dreams
 2. In a for-est of cy-press-trees

YOUTH goes wan-der-ing far. Thro' the dark-ness ev-er there gleams What
 Love's a pil-grim of night. Thro' the clouds he hope-ful-ly sees One

seems a ra-di-ant star. Its light al-lures to a tem-ple fair, Where
 star with sil-ver-y light. It leads him on to a gar-den fair, Where

espress.

fame and glo-ry call; So we fol-low our fate Till we learn too late That it
 for-tune seems to call; So Love fol-lows and yearns Till at last he learns That it

M. *3* was - n't a star at all. *p rit.* *p a tempo* 1-2. It was the will-o'-the-wisp *3* Be - fore us

was - n't a star at all. *3* *rit.* *pp a tempo* *3*

M. gleam-ing In the dark-ness far. Shim-mer-ing, glimmer-ing,

M. Glanc-ing, danc-ing Like a twin-king star. We fan-cy that it guides us Thro'

M. *poco rit.* night to ros-y dawn; So we go fol-low-ing on, on And

poco rit. *p*

M. *a tempo*
will- o' - the- wisp! You're gone!_____

a tempo *pp rit.* *a tempo*

Dance Pantomime

M. Marquis
She's gone!_____

rit. *p* *allargando* *a tempo*

No.17. The Dancing Lesson

Godfrey and Mrs.Bunker

Moderato Mrs. Bunker

We have all kinds of dance-es,

Grac-es to dis-play, Our Terp-si-cho-rean fan-cies Change from day to

day.—Once the waltz-es from Vi-en-na Charmed with their re-frain, Ta-ran-

tel-las from Si-en-na, Moor-ish steps from Spain. We have had the syn-co-

dim.

Mrs. B. *pat - ed* E - thi - o - pian sort; — With the Rus - sians we've gy - rat - ed;

Mrs. B. That's more work than sport. So teach me now, you've come in time, The danc - es of your

Mrs. B. trop - ic clime.

G. *Godfrey* *senza tempo* *rit.*

Sup - pose you do the best you can; I'll cri - ti - cize you, that's my

senza tempo *rit.*

Mrs. B. *a tempo* *plan.* *animato* *a tempo* *f* *sfz* *sfz*

G. *a tempo* *plan.* *animato* *a tempo* *f* *sfz* *sfz*

Mrs. B. Sup -

Allegro feroce

S.B. *pose I am a Gyp-sy wild, Sup-pose you're a To-re - a - dor; I have*

S.B. *loved you, And re-venge I'm seek-ing for. A dag-ger with glit-ter-ing blade I*

S.B. *(Business)*
draw from my gar-ter— so!

B. *Like a ti - ger I sneak toward you To deal you a dead - ly blow!—*

Poco meno Godfrey Mrs. B.

Mrs. B. *p* Is that the way? That's al-most right. If I'm wrong, please

G. *p*

Mrs. B. *p*

Godfrey *rit.* *a tempo* Both Tempo di Tango (molto moderato)

Mrs. B. *f* say! It's more like a fight! With scowl-ing brow— And flam-ing

G. *poco accel.* *f* *f a tempo*

Mrs. B. *f* eyes ——— Ad-vance and re - treat ——— With rhyth-mi-cal feet; ———

G. *f*

Mrs. B. *f* — A dance of hate, — Of scorn in - nate! — The

G. *f*

f p cresc. molto sfz f

Mrs.B.
G.

flash is seen — Of — dag-ger so keen, — As face to

Mrs.B.
G.

face — With ti - grish grace — You

ff

fp

ff

Mrs.B.
G.

glide and you sway — Like pan-thers at play: — That's the

fz

fp

Mrs.B.
G.

style of dance we know, — Down there in Mex-i - co!

rit.

poco pesante

rit.

fp

a tempo, molto cresc.

Poco animato

sf *ff* brillante

sempre f

ff

f grandioso

sfz

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). The tempo is marked 'Poco animato'. The score consists of six systems of staves, each with a treble and bass clef. The first system includes the tempo marking and dynamic markings 'sf' and '*ff* brillante'. The second system features the marking '*sempre f*'. The third system includes '*ff*' and a first ending bracket labeled '1'. The fourth system includes '*f* grandioso' and a second ending bracket labeled '2'. The fifth system includes '*sfz*' and a triplet marking. The sixth system concludes with '*sfz*'. The score is characterized by frequent triplets, dynamic contrasts, and a variety of articulations such as accents and slurs.

Encore
Poco più mosso

This musical score is for a piano piece, measures 1 through 12. It is written in G major (one sharp) and 2/4 time. The tempo is marked 'Poco più mosso'. The score consists of six systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*ff*) dynamic. The music features a variety of textures, including dense chordal passages, arpeggiated figures, and more melodic lines. Dynamics fluctuate throughout, with markings for *ff*, *fz*, and *sfz*. The piece concludes in measure 12 with a final chord marked *sfz* and a fermata.

No. 18. Sextet
 The Face behind the Mask
 Elaine, Phil, Irma, Larry, Mrs. Bunker, Ezra

Animato Elaine (to Phil.) *f* No no, Monsieur, you must not

f *sfz* *mf*

E. ask To see the face be - hind the mask! No no no no! —

Irma (to Larry) *f* Your dance? I had for - got - ten

Phil. (to Elaine) *f* Oh, let me

E. — No no no no! — No no no no! There is your friend, and

I. that! Let's sit it out and have a chat. Ah, it is he! —

Ph. see your face, pray! He is with a la - dy I know

Larry (to Irma) *f* He's with a la - dy I know

E. with a la - - dy! Tell me, won't you tell me, who is

I. And who is she? Who can she be? Per-haps, Monsieur, you'll tell me who is

Ph. well, But what are they to you and me? Now jeal-ous she is bound to

L. well, But what are they to you and me? Be-tween two charm-ers now is

Ez. (enters) Fair one, I beg you to un -

tr

sfz p

fp

E. she? The ri - val I have longed to see!

I. she? A pleas-ant sight for me to see!

Mrs. Bunker (to Ezra) No no, Mon-sieur, you must not ask!

Ph. be! A most un - pleas - ant fix for me!

L. he! Now we shall see who'll vic - tor be!

Ez. mask! Now in your smiles I long to bask!

sfz

E. *f* *>* Now we shall see we'll win! 'Tis she! *p* Quite cross she seems to be, To

I. *f* *>* I'll show him he is naught to me! *p* Who can the creature be? A

Mrs. B. *f* *>* No no, you must not ask! No no! Mon-sieur, you're much too free To

Ph. (to Elaine) *p* Let's go! She is with him, you see: What

L. (to Irma) *p* You see, A fick-le flirt is he. Con-

Ez. (to Mrs. B.) *p* Fair one, Now cross you must not be! There's

E. *poco rit.* find you here with me; So go to her, Monsieur, I leave you free. *più rit.*

I. *poco rit.* stranger here is she: I shall in-form her, he be-longs to me! *più rit.*

Mrs. B. *poco rit.* dare to fol-low me! I'm real-ly frightened here with you to be! *più rit.*

Ph. *poco rit.* can it mean to me? I'm quite con-tent-ed here with you to be. *più rit.*

L. *poco rit.* sole yourself with me. He's quite unworth-y of you, you'll a-gree. *più rit.*

Ez. *poco rit.* no one here knows me, I am deter-mined your sweet face to see! *più rit.*

Tempo di Valse

F.

I.

Trs.B.

Ph.

L.

Ex.

Tempo di Valse

R.

I.

Trs.B.

Ph.

L.

Ex.

E. You'd ask for more, dear!
 I. You'd ask for more, dear!
 Mrs. B. You'd ask for more, dear!
 Ph. One smile! 'Tis a tri-ple that you
 L. One smile! 'Tis a tri-ple that you
 Ez. One smile! 'Tis a tri-ple that you
 E. One kiss?
 I. One kiss?
 Mrs. B. One kiss?
 Ph. might be-stow: One kiss! Just to give a lit-tle hope, you know!
 L. might be-stow: One kiss! Just to give a lit-tle hope, you know!
 Ez. might be-stow: One kiss! Just to give a lit-tle hope, you know!

p

E. No, you real-ly must-n't tempt me so! No! not one!

I. No, you real-ly must-n't tempt me so! No! not one!

Mrs. B. No, you real-ly must-n't tempt me so! No! not one!

Ph.

L.

Ez.

E.

I.

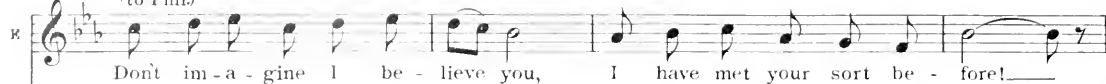
Mrs. B.

Ph. You've the sort of eyes that I a - dore! I have nev-er been in love be-fore!
(to Irma)

L. By the first new face he's al-ways caught, Do not waste on him a sin-gle thought!
(to Mrs. B.)

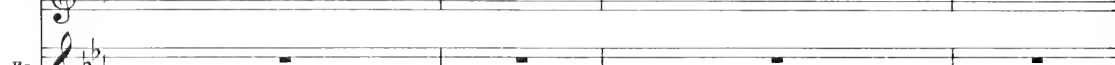
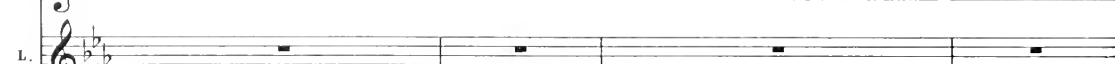
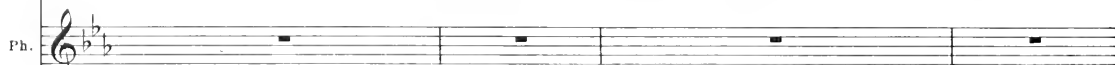
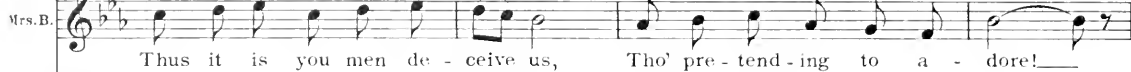
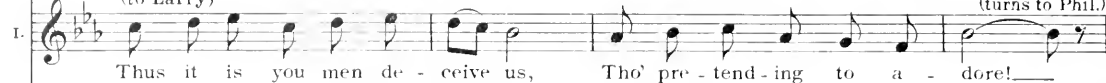
Ez. You've the sort of fig - ure I a - dore! I have nev-er been in love be-fore!

(to Phil)



(to Larry)

(turns to Phil.)

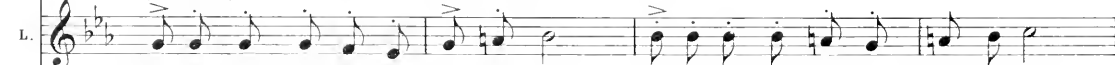


(to Irma)



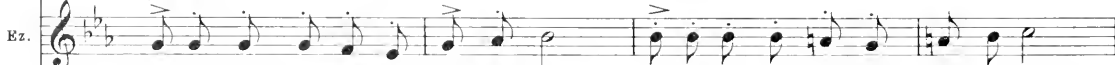
Lis-ten, Ir-ma, I'll ex-plain to you: If it comes to that, you're flirt-ing too!

(to Elaine)



You are sure to win, I bet on you! As a flirt you know a thing or two!

(to Mrs. B.)



At first sight I fell in love with you! On-ly say that you could love me too!



f (to Larry)
 E. She is jeal-ous of me, I can tell! *p* I'm be-gin-ning ra-ther well!

f (to Phil)
 I. It ap-pears you've fall-en 'neath the spell *p* Of this mas-que-rad-ing belle.

f (to Ezra)
 Mrs. B. I'm a-fraid that you would kiss and tell! *p* So your hopes I must dis-pel.

Ph. - - - - -

L. - - - - -

Ez. - - - - -

f *p*

E. *fp* To de-ceive him is a shame:

I. (to Phil) *fp* To de-ceive me is your aim:

Mrs. B. (to Ezra) *fp* Do not ask my face or name:

Ph. *fp* (to Irma) If to flirt-ing I'm in-clined, *fp* There's no harm: you must-n't

L. *fp* (to Elaine) Keep it up, you're do-ing fine! *fp* just wish his chance were

Ez. *fp* (to Mrs. B.) Just to see your face I pine! *fp* Would this lit-tle hand were

fp *fp* *fp*

E. *fp* *tranquillo* (to Larry) *poco rit.* *più rit.*
 Still, I have to play my game. But oh, if he should find out who I

I. *fp* *tranquillo* *poco rit.* *più rit.*
 You have found an - oth - er flame. The wretch is false! For this I'll make him

Mrs. B. *fp* *tranquillo* *aside* *poco rit.* *più rit.*
 Naugh-ty, naugh-ty! Fie, for shame. The wretch is false! For this I'll make him

Ph. (turns to Elaine) *tranquillo* (to Elaine) *poco rit.* *più rit.*
 mind! (to Irma) Ah! Ah! Don't re - fuse me just

L. *tranquillo* (to Irma) *poco rit.* *più rit.*
 mine! Ah! Ah! Don't re - fuse me just

Ez. *tranquillo* *poco rit.* *più rit.*
 mine! (sighs) Ah! Ah! Don't re - fuse me just

fp *tranquillo* *poco rit.* *più rit.*

E. *a tempo*
 am!

I. *a tempo*
 pay!

Mrs. B. *a tempo*
 pay!

Ph. *a tempo*
 one smile! One was quite e - nough to cap - ture me. One word

L. *a tempo*
 one smile! One was quite e - nough to cap - ture me. One word

Ez. *a tempo*
 one smile! One was quite e - nough to cap - ture me. One word

p *a tempo*

E. One kiss? Sat-is-fied with it you

I. One kiss? Sat-is-fied with it you

Mrs.B. One kiss? Sat-is-fied with it you

Ph. From those lips would so en-rap-ture me!

L. From those lips would so en-rap-ture me!

Ez. From those lips would so en-rap-ture me!

would not be! You'd ask for more, dear!

would not be! You'd ask for more, dear!

Mrs.B. would not be! You'd ask for more, dear!

Ph. One smile!

L. One smile!

Ez. One smile!

p

E.

I.

Mrs. D.

Ph.

'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

L.

'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

Ez.

'Tis a tri - fle that you might be - stow! One kiss! Just to give a lit - tle

E.

One kiss! No, you real - ly must - n't tempt me so! No! not

I.

One kiss! No, you real - ly must - n't tempt me so! No! not

Mrs. D.

One kiss! No, you real - ly must - n't tempt me so! No! not

Ph.

hope, you know!

L.

hope, you know!

Ez.

hope, you know!

Poco più mosso

E. one! A - las! I fear that

L. one! A - las! I fear that

Mrs B. one! A - las! I fear that

Ph. I vow I nev - er loved be - fore till I met you!

L. I vow I nev - er loved be - fore till I met you!

Ez. I vow I nev - er loved be - fore till I met you!

Poco più mosso

E. I can-not be-lieve you true!

L. I can-not be-lieve you true!

Mrs B. I can-not be-lieve you true!

Ph. My fair un-known, you find in me a will-ing

L. My fair un-known, you find in me a will-ing

Ez. My fair un-known, you find in me a will-ing

fz *p*

Ancora più mosso

E. (to Phil) Ah! do not tempt me! leave me now, I pray you. How you fas-ci-nate me!

I. (aside) For this he'll have to pay! How you fas-ci-nate me!

Mrs. B. (aside) For this he'll have to pay! How you fas-ci-nate me!

Ph. slave! How you fas-ci-nate me!

L. slave! How you fas-ci-nate me!

Ez. slave! How you fas-ci-nate me!

rit. *sfz*

Ancora più mosso

E. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

I. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Mrs. B. How you cap-ti-vate me! Well, if you in-sist, Then take it! I can-not re-sist!

Ph. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

L. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

Ez. How you cap-ti-vate me! One is nev-er missed, So give it! you can-not re-sist!

sfz

Presto

molto rit.

E. (Kiss) And now leave me! I pray!

I. (Kiss) And now leave me! I pray!

Mrs.B. (Kiss) And now leave me! I pray!

Ph. (Kiss) Do not leave me! I pray!

L. (Kiss) Do not leave me! I pray!

Ez. (Kiss) Do not leave me! I pray!

p molto rit.

ff a tempo

accl.

Presto

E.

I.

Mrs.B.

Ph.

L.

Ez.

8

ffz

ffz

No.19. Burlesque Modern Opera

Chorus

Allegro molto

Lento

Brass
ff

sfz accel.

Bass Dr.

Lento

SOPRANO

Mi re mi re do re do si do la!

ALTO

fp stacc.

Fa mi fa mi fa

TENOR

Mi re mi re do re

BASS

Lento

(Voice cues)

Musical score for the song "L'Espresso" by Giuseppe Verdi. The score is written for voice and piano. The lyrics are in Italian. The music is in 4/4 time and G major. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "fa mi re mi! Ah! do si do si do! Ah! la sol la sol. do si do la mi re mi. Do si do si la si."

Allegro molto

ff

sf *ffz accel.*

Bass Dr.

Lento

(smiling) *p*

Fa mi fa mi fa

(with feeling)

Mi re mi re do re do si do la!

(falsetto) *p*

La sol la sol la!

p (with feeling)

Mi re mi re do re!

pp

lunga

Bass Dr.

The musical score is divided into two main sections: **Lento** and **Allegro feroce**.

Lento Section: This section begins with a vocal melody in a major key, marked *Lento*. The vocal line is accompanied by a piano accompaniment. The lyrics are "Mi re mi". The tempo is marked *Lento*.

Allegro feroce Section: This section is marked *Allegro feroce* and *ff marcatisimo*. It features a complex piano accompaniment with triplets and a vocal melody. The lyrics are "re do re do si do". The tempo is marked *Allegro feroce*.

Final Section: This section is marked *Lento* and *ff tutta forza*. It features a vocal melody and a piano accompaniment. The lyrics are "la!". The tempo is marked *Lento*.

Musical score for voice and piano. The score is written in G major and 2/4 time. It consists of two systems of staves.

First System:

- Vocal Lines:**
 - Staff 1: Treble clef. Notes: Mi, re, mi.
 - Staff 2: Treble clef. Notes: Mi, re, mi, re, do, re.
 - Staff 3: Bass clef. Notes: Lasido, si la, sol fa, mi re, do.
- Piano Accompaniment:**
 - Staff 4: Treble clef. Features triplets of eighth notes. Dynamic: *mp staccatissimo molto cresc.*
 - Staff 5: Bass clef. Features triplets of eighth notes. Dynamic: *mp marcato e molto cresc.*

Second System:

- Vocal Lines:**
 - Staff 1: Treble clef. Notes: re, do, re, sol! Ah! Ah! Ah! (with a triplet of eighth notes).
 - Staff 2: Treble clef. Notes: Mi, re, mi!
 - Staff 3: Treble clef. Notes: mi, re, mi, re, do, re, mi, fa!
 - Staff 4: Bass clef. Notes: sol! Re, do, si la, sol fa mi re!
- Piano Accompaniment:**
 - Staff 5: Treble clef. Features triplets of eighth notes. Dynamic: *ff*.
 - Staff 6: Bass clef. Features triplets of eighth notes. Dynamic: *ff*.

Additional markings include *mp espressivo*, *ff*, *sf*, and *sfz* throughout the score.

Poco a poco in tempo di Ragtime (sincopato)

pp

Mi re mi re do re do re do si do si do la!

pp

Do do do do do do do do re re re re la fa!

pp

Sol fa sol fa fa fa fa fa fa fa fa do!

pp

Sol do sol la la re re re la do la sol fa re mi fa mi re!

Poco a poco in tempo di Ragtime (sincopato)

pp 2d time in Tempo and *ff* for Dance

fp

in Tempo

f

Fa fa mi re mi re mi fa do fa la la sol!

in Tempo

f

Mi si do do do do do do do fa fa fa fa fa!

in Tempo

f

Fa la sol fa sol fa sol re re do si si si!

in Tempo

f

Re sol do do do do do la re re sol re sol!

in Tempo

f

ff

p

Mi re mi re do re do re do si do si do la si do re

p

Do do do do do do do do re re re re la fa si do re

p

Sol fa sol fa fa fa fa fa fa fa fa dol

p

Sol do sol la la re re re la do la sol fa re mi mi fa!

p

sfz

ffz

mi re mi re mi re mi re mi sol! Mi do re do!

ffz

do do do do do do do do mi! Do do si sol!

ffz

Sol fa sol fa fa fa fa fa fa sol! Mi fa fa fa mi!

ff marcato

Sol la la la sol fa sol la re sol do!

1. repeat for Dance 2.

8

marcato

ffz

1. repeat for Dance 2.

ffz

No.20. Fate

Elaine and Philip

Molto moderato

Elaine

p *misterioso*

For-tune's face is hid-den— From all eyes by a mask, She

comes to us un-bid-den,— No ques-tions we must ask,— She hides her face to show not If

she wear frowns or smiles. 'Tis bet-ter far we know not Her se-crets and her wiles.

Phil

From Fate there is no ap-peal-ing And

Ph. Ah, but her eyes, re-veal-ing— Are trust-ful, kind and true.

fp

f

rit. 3 *Allegro moderato* (gazing into crystal ball) *p* *molto misterioso*

E. she'll stay masked to you. I see a la - dy dark of face;

rit. *pp* *trem.* *p* *misterioso*

E. You are her slave and she's your queen. By a gold - en chain she'll bind — you!

poco rit.

E. *poco meno* Phil I see a blond girl ra - ther tall, You would woo her now in

Ph. Ir - ma! I know whom you mean.

poco meno *ppp* *p*

E. *tranquillo* *p* *espressivo* *portato* vain; For she wears the true - love to - ken — Of an - oth - er — *p*

Ph. E - laine!

tranquillo *espressivo* 8

R. *p* Ha, ha! you see I'm right! *(laughingly)* *molto tranquillo* No! No! Guess-work is my on-ly

Ph. *p* Is this white ma-gic? *molto tranquillo*

pp poco rit.

R. *Tempo di Valse lento molto moderato* plan. One might guess as much of an-y man. *a tempo* 'Tis Fate!

molto moderato

più tranquillo

R. 'Tis Fate That holds our hearts in thrall, For both love and

sfz *cresc.*

R. hate, Soon or late, Are dealt like cards to all. 'Tis

espressivo *f* *ff*

E. Fate! _____ 'Tis Fate! _____ Her mock - ing eyes we

E. ask, _____ But in vain, for the se-crets she's keep - - ing; To

E. guess them is our task: _____ Those se-crets of laugh-ter or

E. weep - - ing In the face _____ be - hind _____ the mask.

lusingando

pp

poco rit.

pp

rit.

poco rit.

poco a poco in tempo

poco rit.

poco rit.

rit.

molto rit.

sfz

No. 21. Finale Ultimo
 "The springtime of life is fairest"
 Principals and Chorus

Animato *with enthusiasm*

Elaine and Irma *f*
 The spring-time of life is fair - est, The fu-ture a

Mrs. Bunker *f*
 The spring-time of life is fair - est, The fu-ture a

Phil. and Larry *f*
 The spring-time of life is fair - est, The fu-ture a

Marquis Godfrey and Ezra *f*
 The spring-time of life is fair - est, The fu-ture a

CHORUS

SOPRANO *f*
 The spring-time of life is fair - est, The fu-ture a

ALTO *f*
 The spring-time of life is fair - est, The fu-ture a

TENOR *f*
 The spring-time of life is fair - est, The fu-ture a

BASS *f*
 The spring-time of life is fair - est, The fu-ture a

Animato
f cresc.

The musical score is written for five vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "pearl ap - pears, — And the days that to us are the rar - est Are seen thro' the".

The vocal parts are:

- E. I. (Soprano)
- Mrs. B. (Alto)
- P. L. (Tenor)
- M. G. Ez. (Bass)
- Unlabeled Soprano
- Unlabeled Alto
- Unlabeled Tenor
- Unlabeled Bass

The piano accompaniment is written for the bottom two staves, featuring a melody in the right hand and a bass line in the left hand.

E.
I.

mist of years, — And the things that we dreamed are not what they seemed In the

Mrs. B.

mist of years, — And the things that we dreamed are not what they seemed In the

P.
L.

mist of years, — And the things that we dreamed are not what they seemed In the

M.G.
Ez.

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

mist of years, — And the things that we dreamed are not what they seemed In the

molto cresc. *rit. ff* *a tempo* *accel.* *rit.*

Score for "End of Opera" featuring vocal soloists and piano accompaniment. The vocal parts are for E. I., Mrs. B., P. L., M. G. Ez., and a Chorus. The piano part is for the grand piano.

Vocal Parts:

- E. I.**: beau-ti-ful gold - en age.
- Mrs. B.**: beau-ti-ful gold - en age.
- P. L.**: beau-ti-ful gold - en age.
- M. G. Ez.**: beau-ti-ful gold - en age.
- Chorus**: beau-ti-ful gold - en age.

Piano Accompaniment:

- 8-measure phrase with *ff* dynamic.
- rit.* (ritardando) section.
- sfz* (sforzando) section.
- sfz* (sforzando) section.
- sfz* (sforzando) section.
- sfz* (sforzando) section.

End of Opera



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